

THE GRAPHIC DRAWING BOOKS

BOOK - ONE



THE PRANG COMPANY
WINNIPEG - TORONTO - MONTREAL - HALIFAX

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General Plan

Book One of the education through the figure, design and compositions. The lessons in the book, or they is suggested that the 2, be used as the final, if the children's reactions for carrying

The blank pages the pupils' work.

Nature Drawing

Pages 3, 5, 7, 36 ing. If cat-tails are ple line and large ma large seed-pods might

brush and color—have been illustrated. One page in the drawing book may easily mean a week's practice from similar material, in school. Paper-cutting, such as is presented on page 5, is an excellent way to study nature forms, and is one of the best solutions of the ever present problem of "occupation" work. Full directions for flower painting are given on page 40. Use the flower that is native to your locality, and one in which the children are interested.

Landscape Effects

Pages 19, 32 and 34. The introduction to landscape should be accomplished through paper-cutting. Colored papers are a necessity here. If a sufficient variety of colored construction papers are at hand, some really beautiful and decorative effects are possible, that are entirely within the ability of first grade children. Landscape effects cut from colored papers are more suitable for the decoration of calendars, book-covers, Christmas cards, etc., than pictorial effects obtained by the use of water color. Page 19 gives full information as to the handling of water color for this work.

Figure and Animal Drawing

Pages 9, 11 and 13. The interest of children in cats and kittens is never ceasing. Some one's pet kitten, or the "school cat" may be induced to pose for the lesson. Two mediums are illustrated on page 9. Paper cutting of the shapes of cats may also be given. Black paper used at Hallowe'en for this exercise will be of unusual interest. The stick-laying exercise on page 11 should be done from pictures. One large picture of an interesting animal may be hung from the blackboard moulding, and the children may occupy themselves in laying the shape with sticks. Page 13 is eloquent in suggestion. Bogus or gray paper, white chalk, black crayon and a suitable "pose" will insure the success of this lesson. It might also be given as a blackboard exercise.

(Continued on Page 3, of cover.)

THE GRAPHIC DRAWING BOOKS

A SERIES OF GRADED DRAWING BOOKS
PRESENTING GRAPHICALLY, BY MEANS
OF PROGRESSIVE STEPS, A COURSE IN COLOR,
DRAWING, DESIGN, CONSTRUCTION AND
PICTURE STUDY



THE PRANG COMPANY

SUGGESTIONS FOR PROTECTING YOUR COLOR CHART

The Outline Color Charts in this series of Drawing Books are intended to be painted by hand by the pupils. It is not enough for children to look at and admire a Color Chart made by some one else. In order to receive the most benefit educationally they must actually produce the Chart themselves. These are the only Drawing Books yet published that present an organized and graded series of Color Charts for the children to execute. By making use of the following directions the children can produce Color Charts that will not only teach them a simple and scientific theory of color, but be of use to them throughout their entire school course.

1. After you have colored the Chart in this book mount it on a piece of cardboard a little larger than the size of the Chart page. A little paste applied to each of the four corners is all that is necessary. Make a cover for the Chart by cutting construction paper, of a grayed tone, one inch longer than the longest measurement of the cardboard. Paste this extra inch to the back of the top of the cardboard. Fold over to make a hinge. This can be done in primary grades.

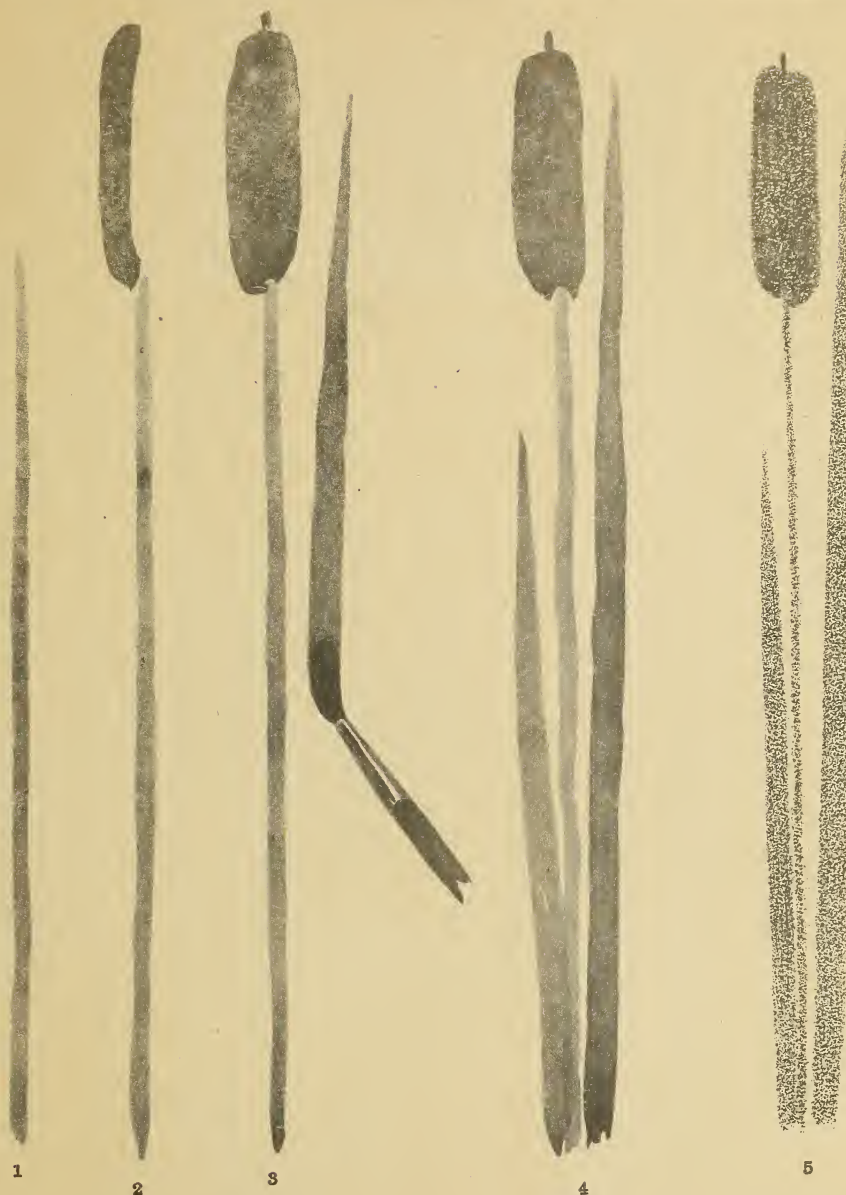
2. Follow the steps given above, adding an easel support to the Chart, by pasting a strip of cardboard about 2" x 6" to the back, as a brace. Score the strip about an inch from the top, to make the hinge. Paste the inch space to the back of the Chart. This device will hold the Chart in an upright position, when it is so desired.

3. Make a passe-partout case for the Chart. Cut a piece of cardboard $\frac{1}{2}$ " larger on all sides than the Chart. From a sheet of transparent celluloid, cut a piece the size of the cardboard. Fit the cardboard and the celluloid together and paste passe-partout binding on three edges,—two long and one short edge. This makes an open case, into which the Chart may be slipped. An easel back may be added, if desired. When protected in this way by the transparent cover, the Chart may be used in class-room work without being removed from the case.

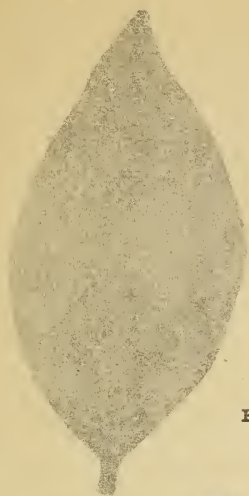
Pages 1 and 2 of this book consist of a detached Outline Color Chart which should accompany each book.

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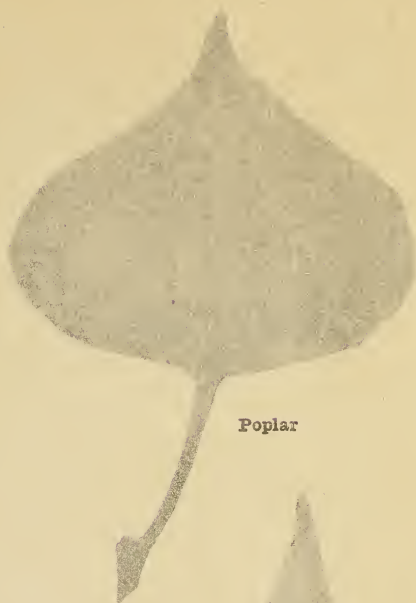
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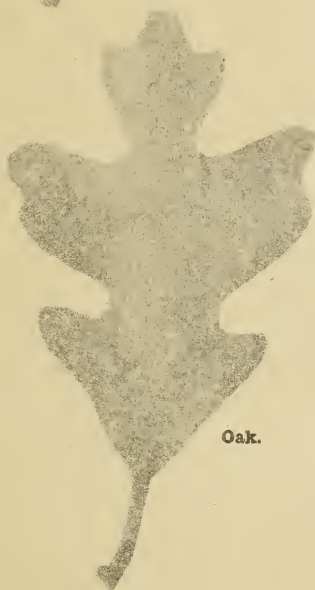
Pictures of Cat-Tails: You can draw pictures of cat-tails with a brush or with crayon. Begin with the stem. Draw a firm, direct stroke, like Fig. 1. Then with darker color, draw with one stroke the left side of the head (Fig. 2). Then add the leaf, beginning at the top (Fig. 3). Fig. 4 shows the picture made with brush and water color. Fig. 5 shows the picture drawn with crayon.



Elm.



Poplar



Oak.



Willow.

Shapes of Leaves: Bring leaves to school. Cut their shapes from cream manila paper. Cut shapes as large as the leaves. When you have cut six different shapes, choose the best one, and mount it on gray manila paper. Use paste only at the top and at the stem. Have you another shape that you would like to mount? Let us make a collection of leaf shapes.



Fruits of the Garden: Here are some fine large vegetables. Can you tell their names? What is it that tells you what vegetables they are? You know that they are beautiful in color though you see them here only in gray.

From vegetables that some one will bring, paint and draw some pictures in color.



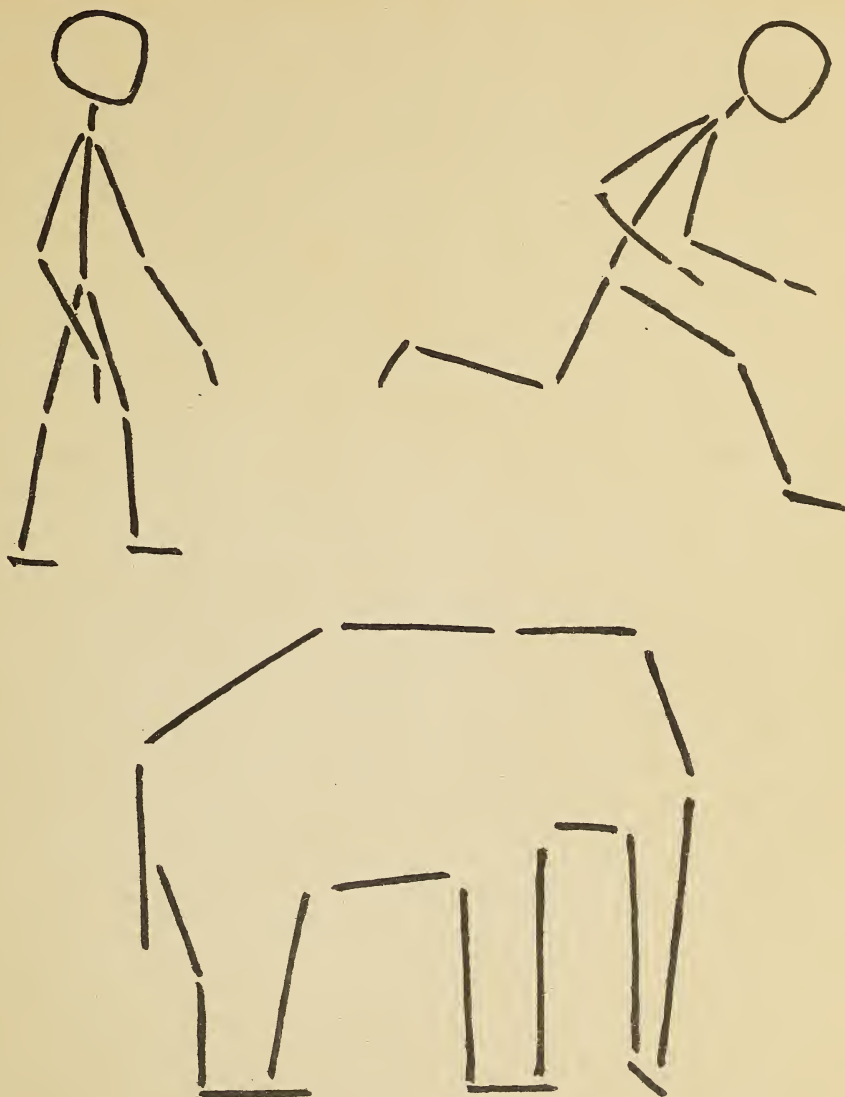
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A Cat and a Kitten: If we give Pussy some milk to lap, she will stay quite still while we paint her picture. Use a gray wash and paint first the shape of her head. Then paint the body, tail, legs, and paws. Can you make fine lines for the whiskers?

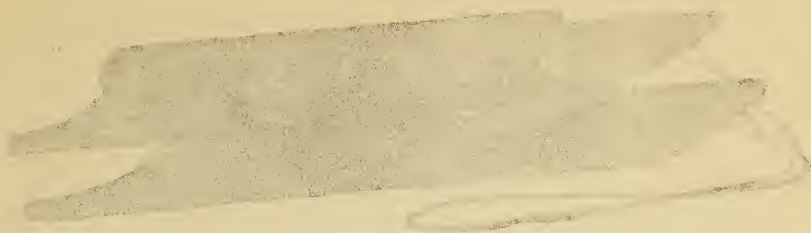
Draw with black crayon a kitten at play. Begin with the head. Notice in the picture on this page which way the strokes go.



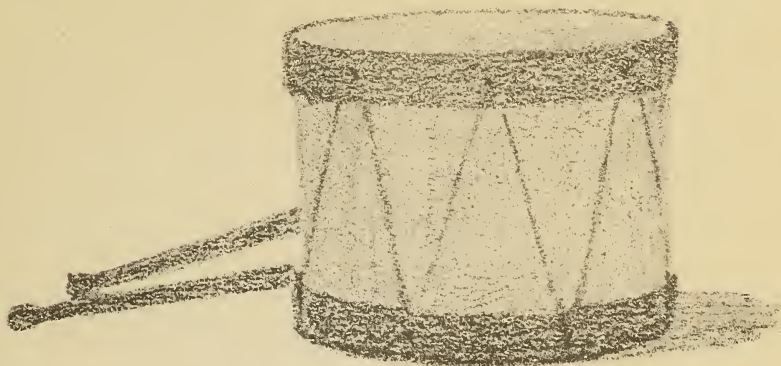
Stick Laying and Skeleton Drawing: Watch a boy when he is standing. Watch him as he runs. Then lay sticks to show how he looks. Draw a picture of the sticks. From a picture of an animal, lay sticks to show the shape. Draw the shape with black crayon on gray paper.



Drawing From the Figure: Ruth has brought a toy balloon to school. What a pretty color it is, and how lightly it floats in the air! Shall we draw Ruth's picture, as she holds the balloon by the string? Stand still, Ruth, and look up at the bright ball. We will use black crayon, white chalk, and one bright color for the balloon and your hair-ribbon. These colors will look well on gray paper.



A Sled.



A Drum.

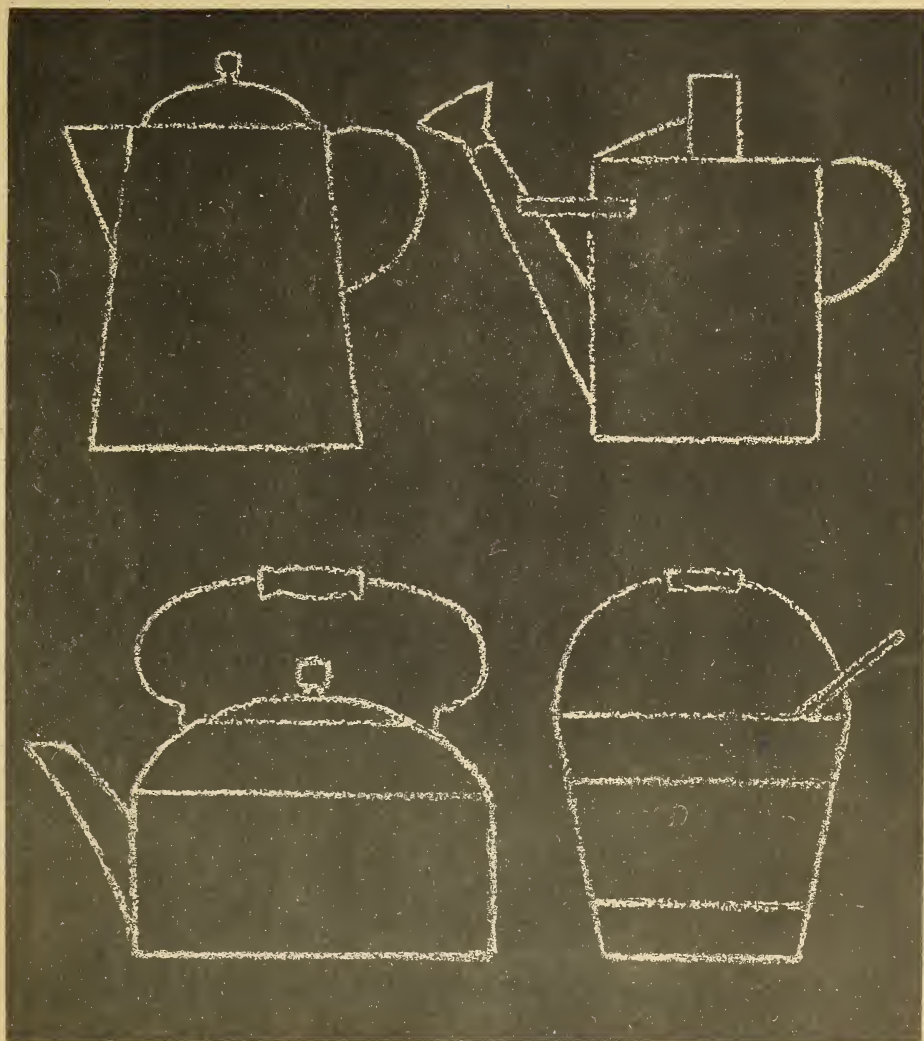


A Tin Horn.

Pictures and Shapes of Toys: Bring your favorite toy to school. Your teacher will arrange toys for you to draw or paint. Some toys may be drawn with brush and ink; others with brush and color; others with colored crayon.

A drum may be drawn on tinted paper with white chalk, red and black crayons. A tin horn may be drawn on white paper with gray wash. A sled may be cut and folded from red paper.

Cut shapes of other toys that you remember. You can make a folder, or a booklet, and paste your toy shapes in it.



Blackboard Drawing: You will enjoy making pictures of objects on the blackboard. Choose a large object such as a watering-pot, a coffee-pot, a tea-kettle or a pail. Draw the shape of the largest part first. Then draw the handle, cover or spout, to finish the picture. Your drawing should show, truthfully, the height, width and shape of the object.

FIRST STEPS IN LANDSCAPE PAINTING

To the Teacher

Landscape painting is the pleasant guise under which masquerade many exercises that might otherwise degenerate into drills. It is not for the sake of landscape painting that we present to little children such exercises as appear on page 20. It is rather for the sake of the color knowledge gained through the handling of a wet color medium. Colored crayons are satisfactory drawing mediums; but the blending of colors, the mixing of two colors to produce a third, can best be taught by the use of water colors. In the gaining of this definite knowledge, it is necessary for children to understand how to moisten dry color cakes, how to handle the brush, how to spread washes and how to blend colors in three ways: (a) by mixing in the palette, (b) by blending in the brush and (c) by dropping one color upon another, on paper. This may all be accomplished by means of exercises included under the head of landscape washes.

Materials for Work

For this work each child should be supplied with a good three-color box; a No. 7 brush; a shallow cup or pan for holding water; a sponge or soft cloth for cleaning the box; manila or practice paper; and a stiff piece of cardboard or trunk-board, about 10" x 14" to serve as a drawing board, so that the work may be done upon a surface more slanting than the surface of the desk.

To Lay a Water Wash

Teach the handling of the brush in putting on a water wash, using 6" x 9" manila paper. Fill the brush with water and start at the upper left corner of the paper, working with the side of the brush and carrying the strokes across to the opposite corner. Take more water and repeat this horizontal stroke, working across and down the paper until the whole surface is evenly wet.

To Lay a Sky Wash

While the water wash is drying a little, moisten the blue cake of color with a few drops of water, and fill the brush with wet color. Transfer this to the moist paper, and with exactly the same movement used in applying the water wash, cover the entire surface of the paper with a wash of clear blue. This may be interpreted to the children as a picture of the clear blue sky.

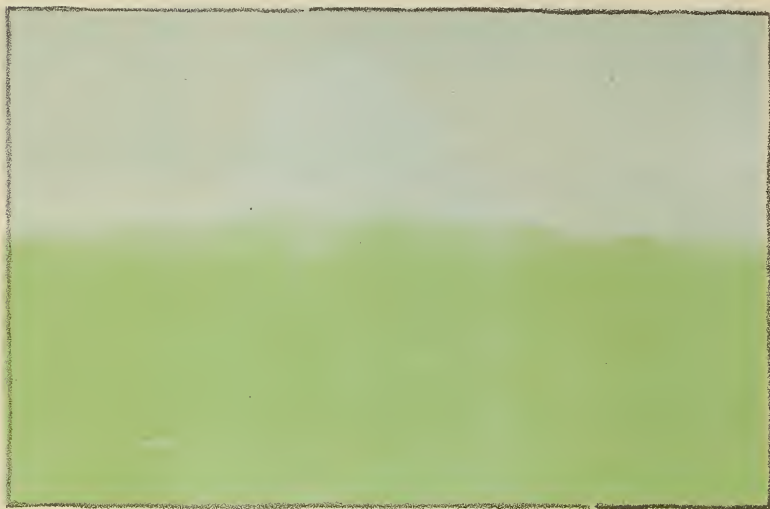
To Blend Yellow and Blue Color in the Brush

Clean the brush thoroughly. Drop some clean water on the yellow cake. Fill the brush with yellow color; then dip it into the still wet cake of blue. The colors (yellow and blue) will blend in the brush. While the sky wash is still moist, place the "loaded" brush on the paper, a little above the middle. Carry the stroke of green across the paper, working across and down, as before. If the color is too yellow, add blue; if too blue, add yellow. Work to the bottom of the paper, adding more water to the cakes and more color to the brush, as necessary.

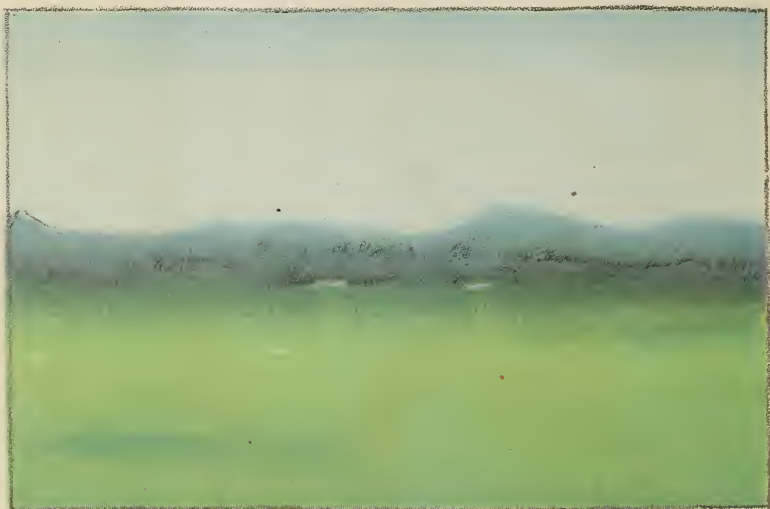
Compare results with Fig. 1, on page 20.

To Paint an Effect of Distance

When the children have learned to spread a wash of clear blue for the sky and to paint a foreground of green, their next step should be the expression of distant trees or "distance." The paper is covered with a water wash as before and the sky wash is added. This sky wash may now stop at or a little below the sky line. When this wash is almost dry fill the brush with strong blue color direct from the cake, adding a little yellow to obtain a blend of dark blue-green. With a vertical movement of the brush paint in the tree masses. Then add the foreground with horizontal strokes, using more yellow with the blue, to obtain a lighter effect. Compare the result with Fig. 2, page 20.



1.



2.

THE BLUE SKY AND THE GREEN FIELD



BY SPECIAL PERMISSION METROPOLITAN MUSEUM NEW YORK

REPRODUCED DIRECT FROM ORIGINAL BY COLOR PHOTOGRAPHY

THE TWO SISTERS

BOUGUEREAU

PICTURE STUDY: THE TWO SISTERS

By William Adolphe Bouguereau

In Other Lands

Far away and across the sea from America are other countries, where people live and work and where children laugh and play and go to school, just as you do here. It may be that your fathers and mothers have come from those countries, or that they have traveled in them. If this is so, they have probably told you many stories of what they saw. The people, perhaps, spoke a different language from ours, and wore clothes that are not at all like the clothes that we wear. In one country, far up in the cold North where it is winter all the year round, the clothes of the people are made of the skins of animals. The people have no sheep to give them wool, no cotton-fields in which to grow cotton, and no mills or factories to make cloth. Have you seen pictures of people dressed all in fur, and do you know what these people are called?

Brittany Peasants

There is another country, not so far away, where the seasons are much like ours. In summer time the sun is warm and bright, and the people who live in the country can go without shoes, if they like. This beautiful country is called France. Different parts of France have special names, just as different parts of America are called Canada, or Mexico, or different states are called Minnesota or Massachusetts. One of the parts of France is known as Brittany, and it is in Brittany that the two sisters lived whose picture you see on page 21. In France the people who live on farms in the country are called peasants. If you hear people talking about Brittany peasants, you will know that they mean farmers and their families, who live in a certain part of France.

The Two Sisters

The "big sister" in the picture is about sixteen years old. She wears a white cap or bonnet, like other girls of her age in Brittany. Her white waist, black bodice and red skirt look neat and trim, and she is wearing a striped apron, to keep her dress clean. You can see that it is summer time because the grass is soft and green, and the trees throw cool shadows across the sunny places in the woods. Would you not like to go barefoot in such a pleasant spot as this? Perhaps the little girl is tired from her long walk, for she seems glad to cuddle close in her sister's arms. She has an apple, which we feel sure she will eat, very soon, and she wears a gay little red cap and a blue dress, with sleeves of a different color. The older girl folds her arms around her chubby little sister, and locks her fingers tight, as though she were holding something very precious. How happy and contented both of the sisters look!

The Artist

The artist who painted this picture lived in France, also, and was much beloved and honored in that country. His name was William Adolphe Bouguereau (pronounced bö-grō). He was born in 1825 and died in 1905.



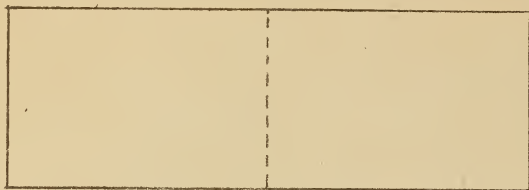
PORTRAIT OF MISS BOWLES

Sir Joshua Reynolds

Picture Study: There was once a man who could paint pictures of people so well that he became famous. His name was Sir Joshua Reynolds, and he was an Englishman who lived more than a hundred years ago. He must have been very fond of children, for his pictures of them are so fine that he is often called "The Children's Portrait Painter". He painted children of all ages, and his pictures show them at play with their pets, in the woodlands and parks, or at home with their parents.

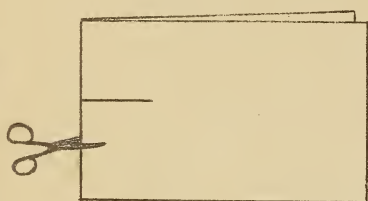
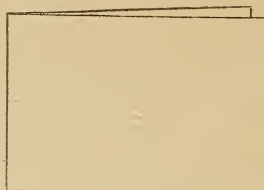
The picture of this page is called the "Portrait of Miss Bowles". It tells us that children of that day were just like the children that we know now. They loved their pets, just as you do, and probably were anxious for them to "have their pictures taken". We can imagine little Miss Bowles hugging her puppy while the kind Sir Joshua worked at her portrait. How pleased the little girl must have been to find that the artist had painted the puppy's picture, too!

Look at the picture closely and see how much it tells about the little girl who lived so long ago.

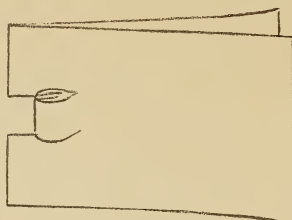


6"x2" Heavy white Paper Folded on Short Diameter 2

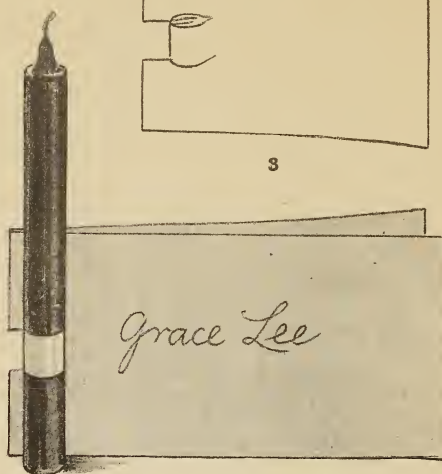
1



Cuts for Candle Holder



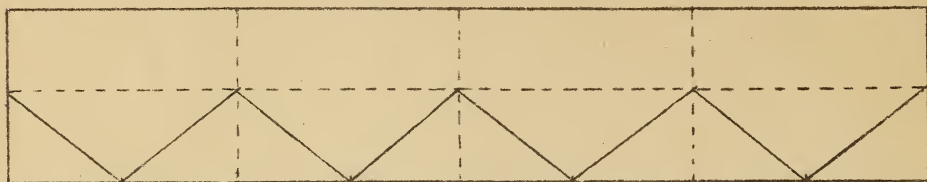
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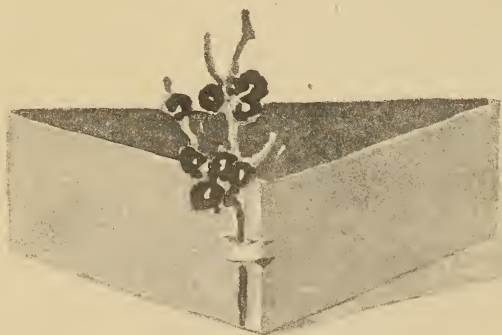
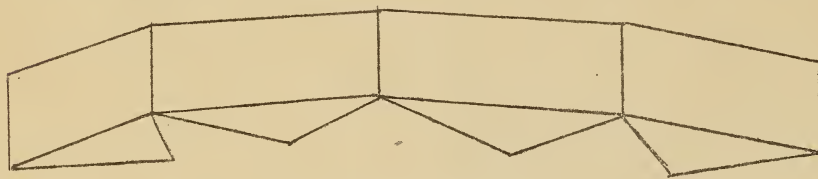
A Christmas Place-Card: At Christmas dinner we like to have a card at our place. The pictures on this page tell you how to make a card that will hold a candle or a sprig of holly. Take a piece of heavy white paper that is six inches long and two inches wide. Fold it in the middle, like Fig. 2. Cut two slits in the fold, near the middle, (Fig. 3). The part you have cut makes a holder for a Christmas candle. You can make a card for everyone at home.



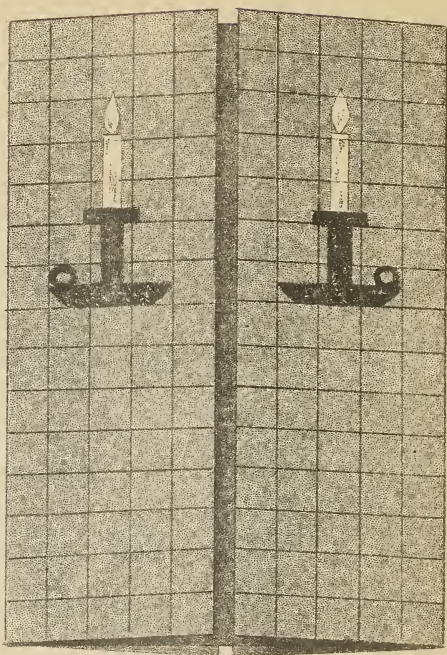
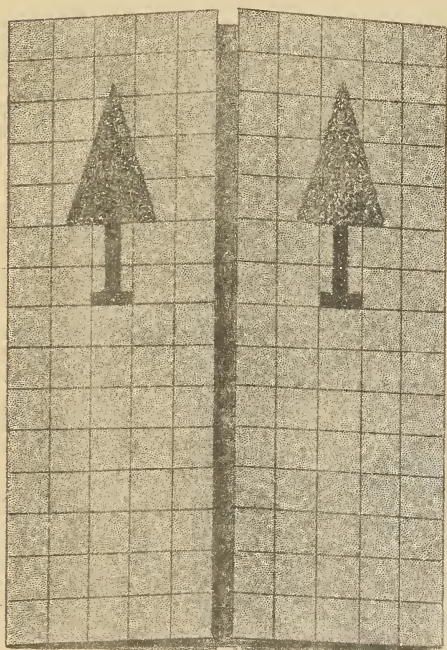
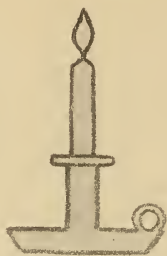
$2\frac{1}{2}$ " x 12" Red Construction Paper: Fold on Dash Line



Base of Each Section Bisected; Cut on Full Lines



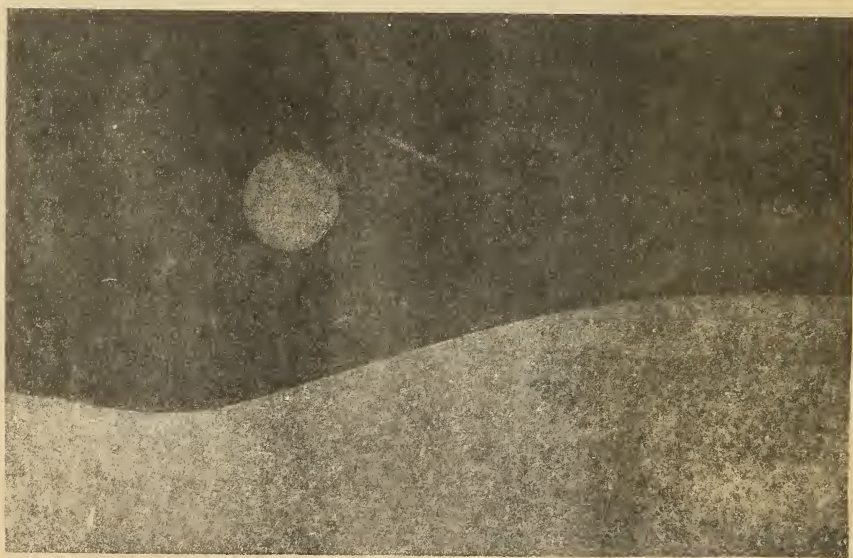
A Christmas Bon-Bon Box: Bright red paper and a sprig of holly or other berries are needed for this box. The pictures tell you how to cut and fold the pattern. Slip one side under the other, and paste to make a three-cornered box. Two slits, about a quarter-inch apart, cut across one corner make a fine holder for the twig. Make a box for every one at the Christmas dinner table.



A Christmas Folder: A folder for a Christmas card may be made of gray squared paper. A piece five inches long and four inches high is a good size. Fold the short edges together. Open the fold. Fold each short edge to meet the middle crease. On the little "doors" of the folder draw with colored crayon a Christmas symbol. Write a Christmas greeting on a card and place it in your folder. To whom will you send it?



1



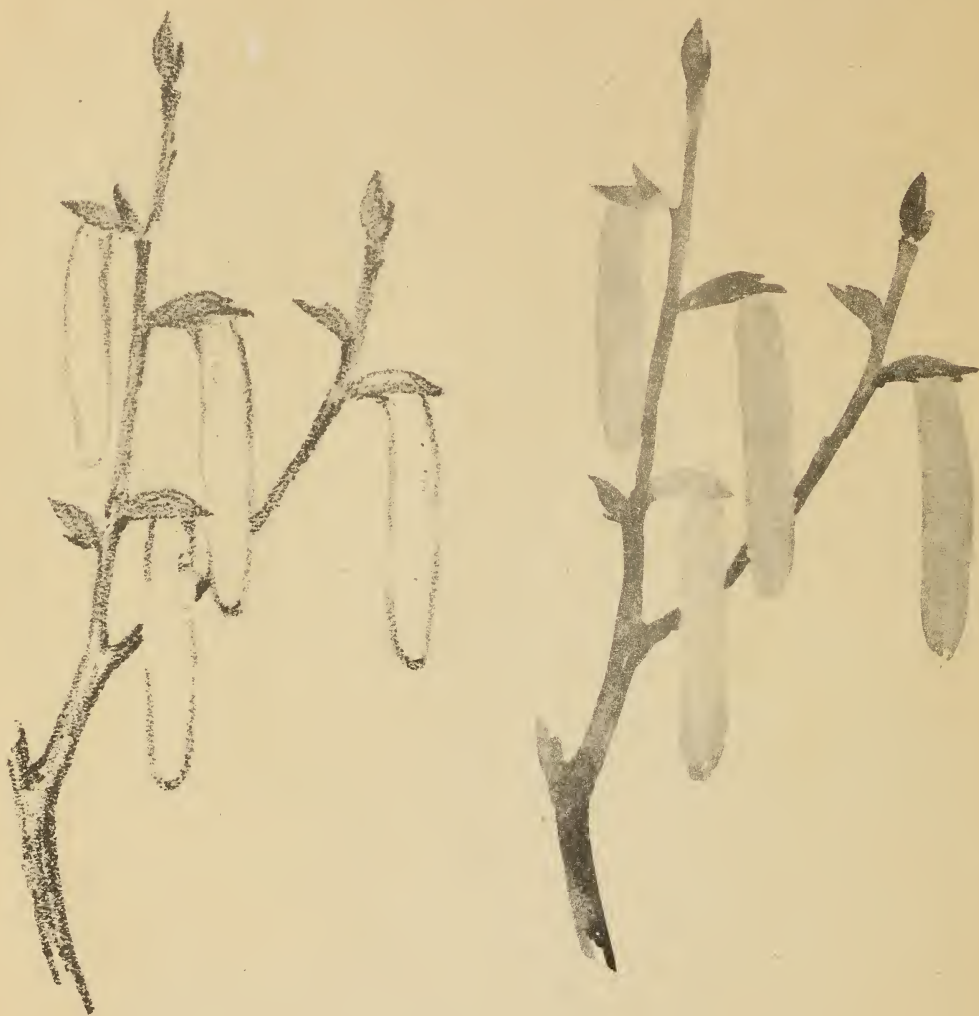
2

Paper Cutting of Landscape Shapes: Here are two pictures of gray paper. One is lighter than the other. Fold and tear both pieces into equal parts. From the darker gray cut a shape that will look like the dark shape in Fig. 1. Paste this at the bottom of one shape of the light gray paper. The light part now looks like the sky and the dark part looks like the ground. In the lower picture what has happened to the sky? In this picture is it day or night? From the two pieces you have left make a picture of night with the round moon shining in the sky.



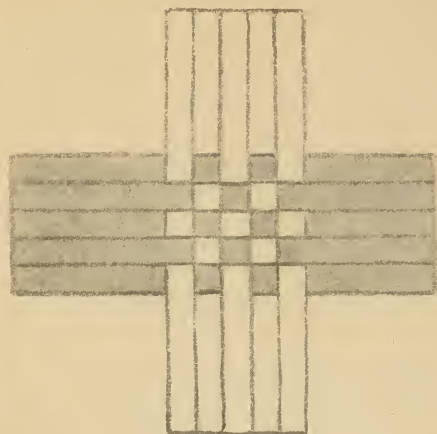
Trees in the Landscape: With colored papers we can make pictures of out-of-doors. We shall need blue paper for the sky, dark blue or green paper for the distant hills, green paper for the grass and darker green paper for the trees.

The trees that are near to us, out-of-doors, look larger than those that are far away. Let us cut large trees and small trees from paper. We will paste the parts of our picture together. First, cut and paste a shape for the sky. Next cut and paste a shape for the distant hills, then the grass and last of all the trees. Put two trees in your picture. Cut and paste the shape of a dog, a cow or a rabbit and paste it under the trees.

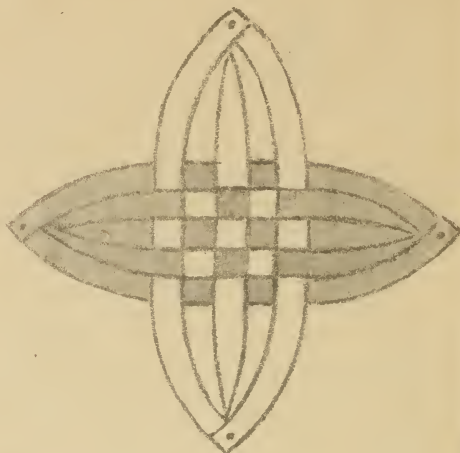


Pictures of Tree Flowers: In the bright days of February or early March, before spring has really come, place some branches of common trees or shrubs in water and keep them near a sunny window in the house. Every day will show some change in their shape and size.

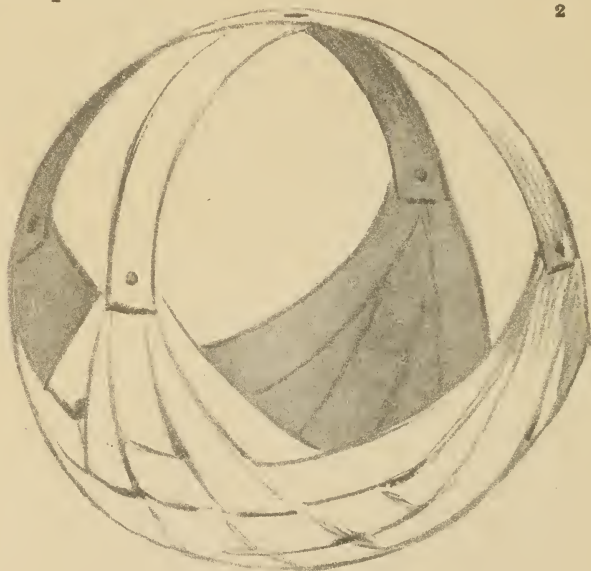
Pictures of tree-flowers may be drawn either with crayon or with brush. Draw light lines, first, to show the size of your twig, and its growth. Then draw or paint the buds, the stem and the blossoms. Work from the top down. Try to show just how the buds and blossoms grow.



1



2



3

A May Basket: To make this pretty May basket cut five strips of gray paper one inch wide and eight inches long. Cut five strips of white paper one inch wide and eight inches long. Arrange the strips to look like Fig. 1. Be sure they lie flat on your desk. Fasten the five upper ends of the white strips with a brass fastener. Fasten the five lower ends of the white strips in the same way. Fasten the right and left ends of the gray paper. Your work will then look like Fig. 2. Add strips of paper for the handles. You can fill your May basket with wild flowers.



THE PASQUE FLOWER IN WATER COLOR

FLOWER STUDIES IN WATER COLOR

To the Teacher

At no time in the year is the interest in nature and in plant life stronger than it is in early spring. The children watch for signs of life in the willow and poplar branches, and welcome the appearance of the first downy buds with as much eagerness and delight as though the season was not annually recurrent, but was unfolding its wonders for the first and only time.

The flower shown on page 39 is known as the pasque flower, in some parts of our country, as an anemone in other parts, and as a crocus, in others. The children's name for the flower is "goslings," named from the fuzzy exterior of the bud, which is gray-green in color, and difficult to detect among the dry grasses and dead leaves of late winter or early spring.

It is the first flower to appear, in many regions, and for this reason the children's interest in it is very great. It is, therefore, a good subject for a painting lesson, although better results would be obtained from a flower of gorgeous coloring, such as the tulip.

Arrangement of Studies

In drawing from flowers or plant forms, specimens should be placed so that each pupil can see one plainly. Boards may be placed across the front desks of alternate aisles, upon which vases, bottles or tumblers may be put, to hold flowers. A cardboard background should be placed behind each study.

Methods of Work

The success of flower painting depends upon a direct, loose handling of the color. The outline of the flower should not be drawn first with a pencil or other medium. Long lines of growth may be indicated with a brush line of light tint. This is an aid to good placing. The flower shapes are then painted in a light wash of the local color of each blossom. In the case of the study on page 39, a little blue was transferred from the cake to the box lid; then a little red was added. The water carried one color into the other, making the violet tone. The colors were not stirred or mixed with the brush. Then the petals were painted with this light violet wash. Before this was dry, more blue was dropped in, to make the darker tones. More red was added to the paper where necessary. When the petal shapes were nearly dry, the yellow center was added, directly from the moistened cake. The leaves and stems were painted freely with yellow-green. This color was blended in the brush, by taking a little blue in the brush, and then dipping it into the moistened yellow cake.

Mounting Flower Studies

The tasteful trimming and mounting of flower studies adds greatly to the effect. The dominant color of the flower, much grayed, should be selected as a mount. If such selection is not possible, a neutral gray tone is always good.

SUGGESTIONS TO TEACHERS

(Continued from Page 2, of cover.)



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Object Drawing

Pages 15 and 17. The objects that children are most vitally interested in are their playthings and toys. For this reason, the sled, drum and horn are given on page 15. Other toys may, of course, be selected. In every case the toy itself should be placed before the children, as the lesson directs. The wise teacher will present this work immediately before or after Christmas, for obvious reasons. Probably colored and black crayons will be the most attractive mediums to use, although paper cutting of the shapes of toys is too valuable and interesting an exercise to be omitted. On page 17, a blackboard exercise is suggested. Large, familiar objects, drawn in the simplest kind of outlines, are best for this work. Here again the presence of an object not in the book, will lend interest. The children should discuss the book illustrations, but should draw from observation or memory of the actual object.

Design and Construction

Pages 26, 28, 30 and 38. The Christmas place card and bon-bon box should of course be given just before the holiday. The text on the pages, together with the illustrations, give full directions. The provision of worthy materials is essential. Flimsy paper should not be used for the bon-bon box, even if it is red. For all construction work, use paper that is heavy enough to keep its shape when folded into the required article. On page 30, the Christmas symbols may be cut from paper, or drawn with colored crayons. The little folder containing the card and greetings of the sender might accompany a Christmas gift. The very attractive May basket on page 38 should be made in the season of the first spring flowers.

Picture Study

Pages 21 and 24. Every primary teacher will welcome the presence of these two beautiful reproductions of masterpieces, one in color, and the other, hardly less beautiful, in black and white. The effort has been made in these books to present really fine things, as material for picture study,—not the mere story-telling subjects that are so frequently seen in primary readers and language books. These have their uses, no doubt, but they have little to do with the child's training in art. Through the subjects presented in these books, the child will become familiar with some of the best things in the best galleries of the world, and will, it is hoped, have some idea as to why such pictures are considered fine. An interpretation of the masterpiece in this book will be found on pages 22 and 24.

Color Theory

Pages 1 and 2. A first step in the development of a most important phase of art education is taken in these pages. The necessity of a definite course of instruction in color study has been felt for some time. No other part of art instruction has so direct an influence on good taste. To be able to appreciate intelligently good color combinations is as cultural as to understand good music, and has a more practical application, for color affects our clothes, our house-furnishings and schoolrooms, in a tangible way. The effect of music may be just as important but it is not so easily discerned. The reasons for teaching a definite color theory are too many to be discussed here, but the work laid out on pages 1 and 2 of all the books of this series will prove to be a most important feature of the art training of school children. Full instructions as to the making of the first Color Chart are given on page 1.

